BOSTON UNIVERSITY

GRADUATE SCHOOL

Thesis

THE INFLUENCE OF PRESENT DAY CHORAL MUSIC ON CHURCH WORSHIP

BY

Lawrence Alton Roberts
(B.R.E., Boston University, 1933)

submitted in partial fulfilment of the requirements for the degree of
Master of Arts
1933

"FRONTISPIECE"

"Some to church repair
Not for the doctrine, but the music there."

----Pope

OUTLINE

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PREFACE

The usages of the various branches of the Christian Church have had much to do with determining the types of music used in their services of worship. One may hold the thesis without fear of being challenged that the forms of church worship have had a tremendous influence upon the shaping of musical tendencies. The pages of the histories of music and of church histories as well corroborate one another in statement of this fact. For further proof the investigator has only to attend the average non-liturgical church service to witness the startling inter relationship of the denominations: for in the same service there may be Latin plainsong, Lutheran chorales, Episcopal responses, Russian anthems, English anthems, or American gospel songs. In the Roman Catholic Church the musical portion of the service maintains today nearly the same nature it has had since the sixteenth century. The Greek Orthodox, or Russian Catholic Church, with its elaborate ritual, has not departed far in present day usage from its original musical culture. Except for certain steps in education, the Lutheran Church still includes the same introits and graduals it has used from an early date in its development. And great question may be raised whether, in these churches, the worship has influenced the musical selections as much as or more than

the music has molded, has definitely set, the style of worship. Coming over into non-liturgical churches, however, this same questions becomes greatly amplified, Numerous writers, whose names, it is true, are insignificant when compared with the great church and musical historians of the ages, are saying in no uncertain terms that the music included in services of church worship has much to do with the nature of the worship, with its scope, and with its effect on the worshippers. More than this, one may, as has been pointed out, examine the services of today and discover beyond reasonable doubt that the pastor, or the person who prepares the service, is searching musical libraries and sources very carefully in order to present the type of service desired.

Having come this far, there is the temptation to go a step further and state without equivocation that religion without music is incapable of existence. In testimony thereto are offered two sincere statements by men who have written not on church music but on worship. Religion must have emotion to survive and we may, therefore, say that religion cannot live without the aid of music. (1) Also, music is so close to the soul of religion that it dies without music's gracious ministry. (2)

(1) F. S. Parker, "The Practice and Experience of Christian Worship" P. 105

(2) G. W. Fiske, "The Recovery of Worship" pp. 131, 132

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These suggestions have value in that they must also apply to worship, the medium through which religion is so intensely portrayed and conveyed. For the purposes of this thesis, it must also be said that these statements, spoken of church music in general, also apply to choral music, since, as will be shown, the choir not only speaks to the congregation, but also for the people.

My thesis is, therefore, that choral music does influence the church worship of today with a very marked influence in the non-liturgical church and perhaps a little less in churches where the musican and liturgical forms have stood for centuries. I shall define religion and worship in order to give a foundation of coherence. I shall trace the evolution of Choral Music so that the developments of the present day may be accurately interpreted and appraised against the massed background of musical developments of the past. I shall show the influences of music upon certain of the outstanding services of today. And finally, I shall attempt to evaluate all of this material and to assemble it in support of the fact that the various types of choral music have distinct and important meaning, for congregations and in themselves, as they appear in the various types of services of church worship.

PART I

I. Introduction

1. DEFINITION OF RELIGION There are many definitions of religion which have been handed down from church writers dating from (1) the Hebrew prophets on. Each new decade brings out a host of new definitions, and each theological student and pastor frames his own. People have generalized to include the so-called "heathen" faiths. They have become drably specific to include, with details, certain narrow aspects of religion: ritualism, etc. They have included God in their definitions and they have left Him out. There have been definitions of "social" religions, "industrial" religions, "college" religions, etc., until the investigator may arrive at the conclusion that what is meant by religion must depend to a very great extent upon the purpose of the user of that word.

With no intention of ignoring the views of the numerous authors of the Holy Bible, the views of the Apostolic Fathers, or the views of saints, priests, or laymentwho have made valuable contributions to the history and development of the Christian Church, a certain definition written in 1929, is here appended:

(1) James 1:27, "Pure religion and undefiled --- is this, to visit the fatherless and widows in their afflication, and to keep himself unspotted from the world."

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(1) James 1:27, "Pure religion and undefiled --- is this, to visit the fatherless and widows in their affliction, and to keep himself unspotted from the world."

"What is meant by religion is, accordingly, a profound and earnest admiration for an ideal of life and character like the Christian and a sincere acceptance of the duty of social service with resulting obligation to self-denial and personal sacrifice." (1)

The omission of God as a factor would seem to be serious but the author of this statement is, after all, merely echoing James. (2) Worship, in such a situation, is to be defined with diff culty, so it is highly advisable to read between the lines of the definitions of religion given and say:

Religion is the realization of the responsibility man bears toward God, which responsibility is to be demonstrated through social acts and to be acknowledged by the inward life.

The African Bushman, to use a trite example, may emphasize the responsibility his gods bear to him, but in ceremonials of various sorts he does not forget the responsibility he bears to God. Coming closer home, the member of our present world order may have assumed an independent air toward the benefits of God's responsibility to him, but there is a very real effort on his part to

(1) H.W.Wright, " The Religious Response", p. 23
(2) Cf. P. 5, Footnote

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(2) Cf. W. S. Hocking

fulfil his share of the Divine-human partnership.

2. DEFINITION OF WORSHIP When the question " What is worship" is asked the answers will be even more numerous than the inquiries concerning the nature of religion. There is comparative unanimity on the identity of religion; not so on the identity of worship.

For example, there are the Orthodox Friends among whom there is a very strict avoidance of form in worship. The service is a silent affair from beginning to end unless the Spirit should happen to prompt some member of the group to say something. Even the leader of the meeting says nothing unless so prompted. And on the other hand there is the Russian Orthodox Church whose liturgies fill volumes, whose services, full of speaking, singing, action and symbolism, occupy three hours. The elaborateness of these services should give this church the higher award on the point of worship if worship depends upon liturgical forms for its success and effect. But does it? (1)

The Roman Catholic Church and the Baptist Church differ radically in their forms of worship. Which is the more worshipful? The Anglican Church has its distinct forms, but one Anglican Church differs in its usages from the next.

(1) G.W.Fiske, op. cit., p. 63

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The Roman Catholic Church and the Greek Church differ radically in their forms of worship. Which is the more worshipful? The Anglican church has its distinct forms, but one Anglican church differs in its worship from the next.

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(1) G.A.Blake, op. cit., p. 97

Is one more acceptable in its worship than the other?

The writer once had the opportunity of hearing a Hindu lecturer quote from some old Hindu writings to this effect: " If a man perform any act sincerely believing that he is worshipping God, his act is worship." (1) And from this it would certainly follow that for the individual any act designed to deepen the feeling of relationship with the Eternal must be styled worship.

Church Worship, then, is the concerted action of a group of people to render praise to God and to find help in the realization of his presence and approval.

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II. The Evolution of Choral Music

1. Gregorian Scales and Chants

a. SUBORDINATION OF MUSIC TO THE TEXT

In order to realize the significance of the great change that had to take place in Choral Music when Gregory decreed that the text must outrank the music, it is necessary to perceive in what ways the environment of the early Church influenced its worship.

Christianity had a hard time getting onto its feet. The Roman Empire was the predominant force in the very small Christian world. The Roman authorities did not take a kindly attitude toward Christianity for two reasons: they had their own religious belief and customs, and they feared lest the secret religious meetings of the early Christians prove to be gatherings where treasons and plottings were being formulated. One very obvious outcome of this was that music was cut down so as not to betray the worshippers to the authorities by any excess of noise.

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did not readily go hand in hand, and so there was a new branch formed in Constantinople --- the beginning of the Eastern Church, and, likeiwse, the establishment of the Western Church. This brought about varying influences on church music in general. In the Eastern division Hebrew influenc e, such as had its effect on all Christian music thus far, dominated. In the Western Church there came more and more to be felt the Greek element. This means that we must consider the elements of rhythm and metered lines as against the unmetered lines of the Hebrew type of music. (1) We shall shortly see that the early Church Fathers struggled to overcome the essentially theatrical tendencies which came from the Greek.

At this time it would be well to give some attention to St. Hilary. He was born somewhere around the year 300 A.D. After he had been baptised and ordained he was banished from Rome by Constantine on account of an over zealous opposition to the Arian heresy. Hilary's days of exile were spent in the East where he came in contact with the old Hebrew custom of antiphony. Upon his return to Rome in the vicinity of 350 A.D. he introduced the practice of antiphonal singing but made no great headway with it.

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In fact, in these extremely early days there was the desire of Church authorities, even as there is now, to avoid any warm-blooded element in worship --- and music was certainly capable of arousing the emotions. The adaption of the music of the Temple, what traces of it still survived, would have been difficult because of the many converts to Christianity from paganism. In addition to this there was the feeling that the new faith was of such a deeply spiritual nature that any sensuous aid, even including music, was unnecessary and could be eliminated for the time being. (1)

St. Jerome's earnest advice to the young church singers was: (1)

"Let the servant of God sing in such a manner that the words of the text rather than the voice of the singer may cause delight ---"

Under the combined influences of the Hebrews and Greeks, dancing, as well as singing, had been a part of worship. But two things prohibited dancing (and nearly prohibited music of any sort) as a part of worship. In Italy, Christians were in contact with barbarians from the North and Northeast. Their conception of the proper forms of

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But Choral music did have a chance to develop, partly because the common people wanted it and partly because there was something about the Christian religion, that same "something" found in all religions, which demanded music. The liturgy of the Roman Church increased and, because of the fact that the early Christians were in touch with Greek poetry, hymns took a prominent part in that liturgy. As poets, the saints were prolific. Christianity was, and is at heart, a religion of joy. There was nothing to express this sentiment more adequately than music; hence the beginning of Latin hymnody. The sentiment was Jewish, but the expression thereof embodied the "shapeliness and flexibility of Greek art". (1)

As liturgical forms increased, the extemporaneous expressions of the people were gradually superseded, and by the middle of the fourth century the people had only a few responses in the service: the priests and trained choirs had all the rest of the vocal music.

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(1) Phrase from Edward Dickinson, " Music of the Western Church"

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permanency of antiphonal singing in a service at Milan. As far as the words went, the choirs or individual singers could conform perfectly to the sentiment of the Church regarding singing; but it will be remembered that we have to reckon with the influence of Greek Music. Suffice it to say that the spirit of the Greek Music so got into the blood of the young singers that they began to forget about the words they were singing, (in spite of what St. Jerome said (2)) and to concentrate on the art of vocalism. This same abstract element so affected the priests and monks, such as were at all musically inclined, that they, too, gave more time than was well for their other duties to the study and practice of music. Fortunate as this was for the development of Christian Church music, we may safely assume that it was on account of the Ambrosian influence that the stricter Gregorian Movement came about.

Gregory the Great, who was pope from 590 to 604, was a student, a politician, and, in addition, strongly addicted to asceticism. He studied Jerome and Augustine, successfully administered his own vast estates, proved himself a shrewd hand at guiding the destinies of local and foreign civil heads, and founded seven monasteries.

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(9) Cf. 2. 11, footnote

There has been some doubt as to whether Gregory originated the so-called "Gregorian Chant", but there can be no question that he was the only man of his day to put it into effect. As a student he could quote the Christian thinkers and writers of previous centuries; as a politician he would know when to force, when to plead, and when to be indifferent; and as one very close to monasticism, he would know enough of the psychology of the clergy --- and at that time the clergy was almost exclusively of monastic persuasions --- to make his purpose appealing and seemingly necessary.

The Gregorian scales and chants have been taken up thoroughly by many writers; their use in the Roman Church today emphasizes their suitability to the ecclesiastical demands of that Church. One of the most important results coming out of their adoption under Gregory was the subjugation of music to text. The words to be sung were Psalms and Canticles from the Bible, or else the work of Christian writers. By barring from church services all instruments and all forms of the dance, the Church had succeeded in eliminating much of the showmanship of the individual. Gregory's system was another step, a powerful step in this direction. (1)

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14

Te Deum

(M.M. ♪ = 160) *(Tonus simplex)*

3. et 4.

Te De - um lau - dá - mus: * te Dó-mi-num

con-fi-té-mur. Te ae-tér-num Pa - trem o-mnis ter-ra

ve-ne-rá-tur. Ti-bi omnes An-ge-li, ti-bi coe-li et

u-ni-vér-sae potestá - tes: Ti-bi Ché-ru-bim et Sé -

ra-phim in-ces-sá-bi-li vo-ce pro-clá-mant: San -

ctus, San - ctus, San - ctus, Dó-mi-nus De-us

Sá-ba-oth. Ple-ni sunt coe-li et ter - ra ma-je-stá-tis gló -

ri-ae tu-ae. Te glo-ri-ó - sus A-po-sto-ló-rum cho-rus,

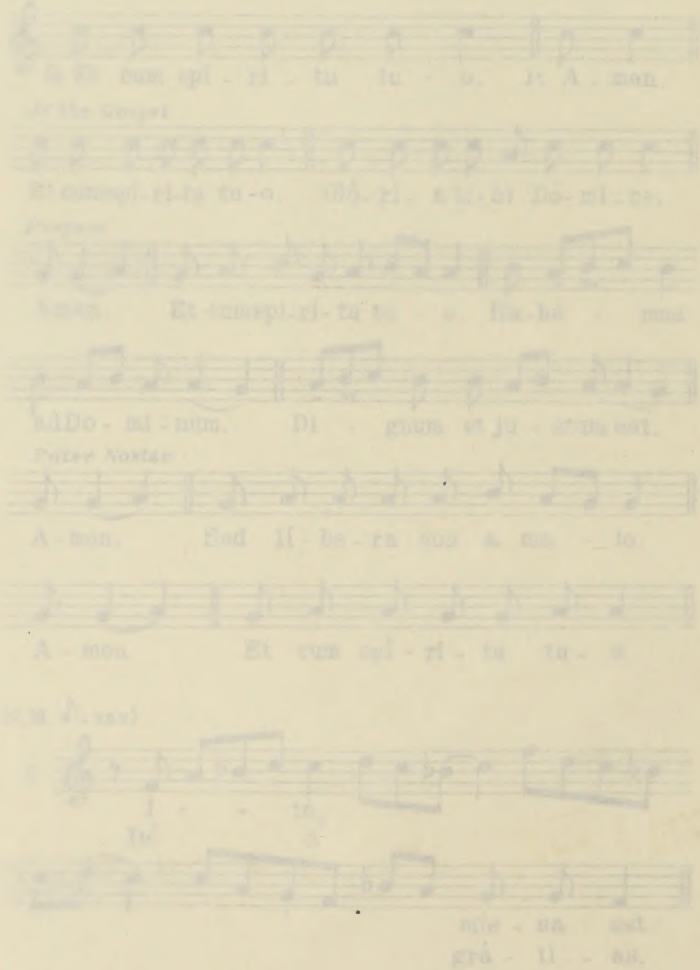
Te Pro-phe-tá-rum lau-dá-bi-lis nú-me-rus, Te Már-ty -

rum can-di-dá - tus laudat ex-ér-ci-tus. Te per or-bem

ter-rá - rum san-cta con-fi-té-tur Ec-clé-si-a,

J.F.& B. 3051

RESPONSES


Et cum spi - ri - tu tu - o. Et A - men.
At the Gospel
Et cum spi - ri - tu tu - o. Dó - mi - nus Do - mi - no.
Preface
Et cum spi - ri - tu tu - o. Gra - ti - ás
Do - mi - num. Di - gnum et ju - stum est.
Pater Noster
A - men. Sed li - be - ra nos a ma - lo
A - men. Et cum spi - ri - tu tu - o
(M. M. ♪. 144)
I - te
Ite
mis - sa est.
grá - ti - ás.

b. UNRHYTHMICAL AND UNISON SINGING — It is impossible to think of the dance without thi nking of rhythm. The dance as an influence upon Greek music, as has been stated, greatly influenced early Christian music. A development growing out of the prime position of text in the Gregorian chant was unrhythmical singing. The Church Fathers had forbidden singers to express their own personalities in rendering the music of the Church. The one sure way of attaining this end was to steal from music one of its two factors as the fifth century knew music: melody and rhythm. With rhythm removed, there was considerable difficulty in the singer's attempt, consciously or otherwise, to detract from the congregation's attention to the main parts of the service. (1)

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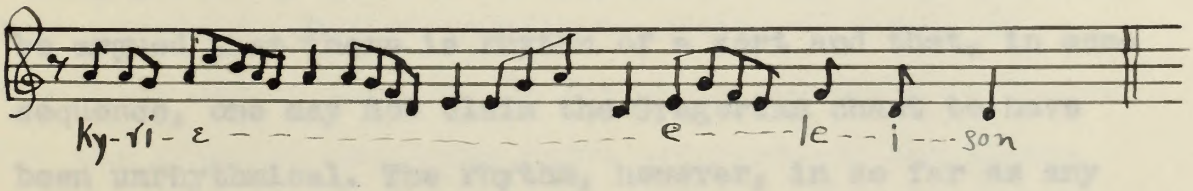
(1) This did lead to an amplification of melody, as in the accompanying example of "Florid Plainsong", given by C.G.Hamilton in his "Epochs in Musical Progress", p. 32:



5. DEMONSTRATIVE AND DIVINE DANCING. It is impossible to think of the dance without the taking of rhythm. The dance as an influence upon Greek music, as has been stated, greatly influenced early christian music. A development growing out of the prime position of text in the Gregorian chant was dactylomelical singing. The church fathers had forbidden singers to express their own personalities in rendering the music of the Church. The one sure way of attaining this end was to steal from music one of its two factors as the fifth century knew music: melody and rhythm. With rhythm removed, there was considerable difficulty in the singer's attempt, consciously or otherwise, to detract from the congregation's attention to the main parts of the service. (1)

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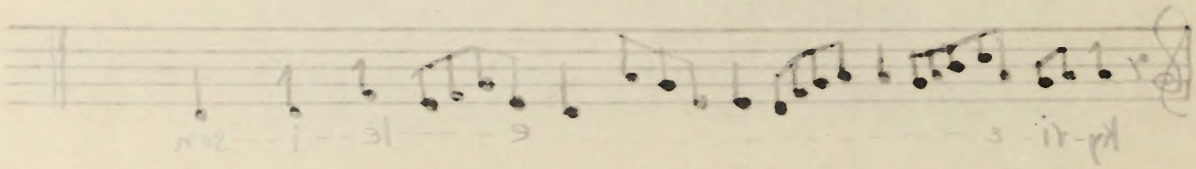

Yet the abolition of rhythm was practically demanded by the text as soon as that portion of the chant was elevated to its high place. In the event that one chant might be used for several Psalms of Christian hymns, always depending, of course upon the mood of the selection, (1) the music could in nowise be made to comfortably fit the text. For example, a given Christian community, such as were scattered about under the missionary regime of Gregory, might well use two hymns similar in content and mood:

"Gloria Patri et Filio"

and

"Gloria in excelsis Deo"

In a small place it could also happen that not many of the chant forms were known so that these two hymns would have to be sung to the same Gregoriam melody. The only way in which this could be done would be by ignoring completely the music, as far as time value is concerned, and being guided by the natural rhythms of the text. It could be argued that there is rhythm of a sort and that, in consequence, one may not claim the Gregorian chant to have been unrhythmical. The rhythm, however, in so far as any exists, was one of the line, only, not of the stanza or the entire selection. In argument thereto, consider the first few lines of the hymn mentioned second:

(1) Each of the eight Gregorian modes conveys its peculiar sentiment: joy, majesty, despair, etc.
Cf. Hamilton, op.cit., P. 32.

Yet this abolition of rhythm was practically demanded by the text as soon as that portion of the chant was elevated to its high place. In the event that one chant might be used for several feasts of Christian hymns, always depending, of course upon the mood of the selection, (1) the music could in series be made to comfortably fit the text. For example, a given Christian community, such as were scattered about under the missionary regime of Gregory, might well use two hymns similar in content and mood:

"Gloria Patri et Filio"

and

"Gloria in excelsis Deo"

In a small place it could also happen that not many of the chant forms were known so that these two hymns would have to be sung to the same Gregorian melody. The only way in which this could be done would be by ignoring completely the music, as far as time value is concerned, and being guided by the natural rhythms of the text. It could be argued that there is rhythm of a sort and that, in consequence, one may not claim the Gregorian chant to have been unrhythmical. The rhythm, however, in so far as any exists, was one of the line, only, not of the stanza or the entire selection. In argument thereto, consider the first few lines of the hymn mentioned second:

(1) Each of the eight Gregorian modes conveys its peculiar sentiment: joy, melody, languor, etc.
Cf. Hamilton, op.cit., p. 32.

"Gloria in excelsis Deo
Et in terra paz hominibus
Bonae voluntatis
Laudamus te." etc.

There are nine syllables for the first two lines, six for the third and four for the fourth. Hence it is fairly apparent that one of the factors of the Gregorian chant as a step in the development of Choral Music was this unrhythmic aspect just suggested.

The case for unison singing, as an element of the Gregorian contribution, is even more obvious than that for unrhythmic singing. Discounting for the benefit of early church singers not able to keep on pitch, nothing beyond unison singing was possible because there was only the melody: there was no bass, tenor or alto until a later date. The Plainsong Era, so-called because prose, instead of poetry, was the usual text, (1) is a general term covering a rather indefinite period of time. In the later end of the era, in the ninth and tenth centuries (2) the original Gregorian forms andpractices had become changed through local usage and preference. In the day of Gregory, however, the Plainsong,was purely a unison rendition.

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(1) Hamilton, op. cit., P. 30.
(2) Dates from "Miniature Outline of the History of Music"

c. CONSERVATION OF THE GREGORIAN MODES THROUGH THE SCHOLA CANTORUM

It has been noted that the Greek forms of music influenced the early Christian music to the point that any form of worship which might be suggestive of the Greek was rigorously avoided. That the Church Fathers should have protested as they did merely proves that the common people cared for these other things. (Trends of this nature may be noted right down to the present day.) This was at the beginning of the Plainsong Era: as a matter of simple fact, this circumstance, more than all else, prompted the installation of the Gregorian system of scales and chants.

At the risk of anticipating a later discussion, may it be said here that external influences of the latter end of the Plainsong Era were even more powerful than these Greek and Roman-barbarian influences. There was a very great problem to be solved, therefore, in order thatthe fledgling, namely, Gregorian Plainsong, might be protected until it should have opportunityaand ability to stand on its own value. T

The answer to this problem was reached in an indirect way. Previous to the reign of Gregory the Great, to whom may be attributed the purification of Plainsong and a firm insist-

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given by John P. Marshall in lectures on "History and Analysis of Music" October, 1932.

ence upon its use, if not the invention (from a Christian point of view) of it, there had been schools for singers of the priestly class. From the beginning of Christian supremacy in Rom, the liturgical aspects of services of worship had been increased to the point where the congregation could do little in participation in the worship exceptcept to make responses at proper times and join in the singing of the great Ambrosian hymns. The sensible procedure, from the point of view of the church, at least, was the elimination of the Ambrosian hymns, which were strophic in the first place, and the limitation of congregational responses to an absolute minimum. (1)

But let Dickinson show us this point:

"Leo I., who died in 461, gave a durable organization to the divine office by establishing a community of monks to be especially devoted to the service of the canonical hours. In the year 580 the monks of Monte Cassino, founded by St. Benedict, suddenly appeared in Rom and announced the destruction of their monastery by the Lombards. Pope Pelagius received them hospitably, and gave them a dwelling near the Lateran Basilica. This cloister became a means of

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(1) Hamilton, op. cit., pp. 30, 31.

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providing the papal chapel with singers." (1) Then the writer continues to the effect that in connection with this school there was a school for boys, specializing in the instruction of music, and including other subjects. To this school Gregory II and Paul I went, receiving, while there close acquaintance with the liturgy." The liturgy, essentially completed during or shortly before the reign of Gregory the Great (590-604), was given a musical settingthroughout, and this liturgic chant was made the law of the Church equally with the liturgy itself, and the first steps were taken to impose one uniform ritual and one uniform chant upon all the congregations of the West."(2)

Through these schools for singers, these "Schola Cantorum" the Gregorian chant was conserved in its original purity. And through the missionary aims of the popes of these remote days the authorized Church music was spread to such an extent that the Roman Mass everywhere employs it.

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(1) Dickinson, op. cit., P. 67

(2) ibid, P. 68

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(1) Dickinson, op. cit., p. 67

(2) Ibid, p. 68

2. Palestrina, the "Savior" of Church Music

a. ELABORATION OF POLYPHONIC MUSIC "Polyphonic music is instrumental or vocal music in which there are two or more distinct melodies sounding at the same time." (1) The genesis of Polyphonic music, which began about the year 1000, depended on certain adjustments to the Plainsong of Gregory. In the tenth century, the date being uncertain, some individual, mostly of monastic persuasion, (since the music of the Church was limited to the priesthood so exclusively) discovered that by singing a melody at a certain pitch below the specified pitch variety would be added and the net result would not be unpleasing to the ear. This change, known as organum, settled upon a fourth below (a fifth above) and became widely known as a device by which the occasional monotony of the Plainsong melodies might be relieved. To the modern ear, to the extent that that ear is not dulled by the products of recent developments in music, organum has a harsh sound. The motion of parallel fifths has the same sound whenever we note it today. It is just as likely, then, that the finer spirits among the medieval artists likewise detected this blemish in an improvement not quite worthy of the name.

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The original melody, to which the extra part was added, remained the Plainsong of general or specific occasion, and the organum was changed to be a fourth, instead of a fifth, above. To this combination there was added a third below--- thus making three parts. This later development was known as the "Faux Bourdon". Along at this time the melody was given a special name, "cantus firmus" implying, rather humorously, that whatever else happened to the selection, the melody would be firmly stated at all times. A final change in what might be called the Pre-Polyphonic Period, was known as "Descant". In this development the melody was relegated to the bass part while the other two parts sang new or local melodies, with never a thought for harmony, (which had not been invented anyway,) or for keeping in time with the melody. And the most important fact in this entire discussion is that these changes were taking place within the stronghold of the Plainsong, i.e., in the monasteries and choir schools and cathedral choirs.

Amond the lay brethren developments, "improvements", were progressing with even greater rapidity and variety. By the time the ninth century came around Christian Europe had extended: no longer was it just a small area around Rome with a few spots scattered sparsely through France and Germany and perhaps England --- it had spread rather widely and thoroughly. Up in Flanders Christianity was

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strongly entrenched. The people were interested in the new religion and, without any solicitation whatsoever, made a contribution to church music --- a contribution which, in itself, was undesirable, but which led the way to the acme of achievement in all Christian Music.

At this point two brand new influences are introduced: secularization and polyphony.

Like other peoples in the history of the world and of music, the Flemish had their own style of music which came into public prominence whenever their emotional selves demanded it. In the ecstasy of religious excitement, folks songs, or folk melodies, at least, were used together with religious texts to express Flemish ideas of worship. Had this tendency been confined to the Flemish people all would have been well for the Gregorian Chant, but, unfortunately, for Gregory's legacy and happily for the future of the Christian music, Flemish compositions began to circulate. The most disturbing thing about this influence, the situation which brought the Council of Trent to almost a white heat, was the use not only of secular music but of secular words in the Mass and other forms of Church worship.

"Certain abuses that called for correction there doubtless were in church music in this period. The prevalent practice of borrowing themes from secular songs for the cantus firmus, with sometimes the first few words of the

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"Certain abuses that called for correction there doubtless were in church music in this period. The prevalent practice of borrowing themes from secular songs for the cantus firmus, with sometimes the first few words of the

original song at the beginning --- as in the mass of 'The Armed Man", the "Adieu, my Love' mass, etc., --- was certainly objectionable from the standpoint of propriety, although the intention was never profane and the impression received was not sacrilegious." (1)

But quite as shocking to the pure ecclesiastical mind was the theory of polyphony. Organum, faux bourdon and descant might be countenanced, for after all, they had had a monastic, and therefore a Christian, origin. The compositions of French writers and writers of the Netherlands, however, were not of this category. To begin with, their cantus firmus was a secular melody, perhaps a folk-song, perhaps an original composition. Then, instead of writing other parts parallel to the cantus firmus, additional parts were written as new melodies. Even yet the worst is not told: three or four parts written in this style of freedom, with due regard and respect for the standards of the Church, might have been acceptable, but eight parts, sixteen, thirty-two, and even more were not infrequent. The point is easily a preciated: in a huge cathedral it is sometimes difficult to distinguish words and notes sung by a choir trained in Plainsong. How much more, then, must the hearer strain to locate eight or more individual parts! (2)

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(1) Dickinson, op. cit., P. 152
(2) Dickinson, op. cit., P. 149

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But quite as amusing to the pure sociologists and the theory of polygamy. Gregoum, Tous Bordon and decant might be counterfeited. For after all, they had had a possible, and therefore a Christian, origin. The composition of French writers and writers of the Netherlands, however, were not of this category. To begin with, their canine Fidele was a secular melody, perhaps a folk-song, perhaps an original composition. Then, instead of writing other parts parallel to the canine Fidele, additional parts were written as new melodies. Even yet the worst is not told: three or four parts written in this style of Fidele, with due regard and respect for the standards of the Church, might have been acceptable, but eight parts, sixteen, thirty-two, and even more were not infrequent. The point is easily a trifle: in a large cathedral it is sometimes difficult to distinguish words and notes sung by a eight-trained in plainsong. How much more, then, must the poorer church to locate eight or more individual parts! (2)

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(1) Blackburn, op. cit., p. 152
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In the most favorable of surroundings, the outstanding feature of this music was lightness. Like any music written for the dance, as mush of this was, it possessed buoyancy and not the massiveness demanded by the Church. And yet, if it were a choice between the monotony of the Gregorian Chant, or its continual and unbroken use, and the temporary uplift of these lighter, more fantastically woven, folk melodies, the latter would be elected by anybody: they were by the communicants of the medieval church in spite of frequent and ominous rumblings from Rome.

b. THE MECHANICS OF THE ART In order to understand the art of polyphony as developed by Palestrina, it will be necessary to keep in mind the practices of the Netherlands School, previously discussed, and to realize from the outset Palestrina's spirit. "Palestrina's conception of what the music of the Western Church should be was in perfect accord with the principle held by the early Church: that music should form an integral part of the liturgy and add to its impressiveness." (1)

As a chorister and musician in the papal choir, Palestrina felt the need of appropriate music for the church choir. He had to choose between the severe Gregorian Modes and the frivolous Flemish types; he chose neither, but instead, began to write his own metets and masses. His art consisted in the welding of the simplicity of the Gregorian

(1) Mees, "Choirs and Choral Music"

chant to the flowing melody of the Flemish folk-song. Over and above these, he placed spirituality --- the element demanded by the Church, and the element which Palestrina, living the standardized life of the artist and musician, was well-equipped to produce.

In his writing, then, we notice the severity of the Gregorian unmetered principle, as, for example, in his "Improperia". On the other hand, a number like his "O Bone Jesu", with its beautiful melody and its interweaving parts, demonstrates his ability to use the Flemish element to its best advantage in church music.

c. THE INFLUENCE OF PALESTRINA ON CHURCH WORSHIP

The opening defence of Palestrina as an influence upon church worship is the citation of the results of the ecclesiastical Council of Trent. "The difficulties in the way of reform (of church music) were so great that they almost despaired of curing the evil anyhow by making a clean sweep of all the more elaborate Church music, and returning to the picturesque but rather crude simplicity of the early plain-song." (1) According to tradition, one of the cardinals present suggested that the Council put the proposition up to Palestrine, allowing him to let his work stand trial with the understanding that if his work failed to meet the necessary standards of measurements, all Church music exclusive of the plainsong would be cast out of the Church. The story goes on to say

(1) Parry, Studies of Great Composers, P. 11

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that Palestrina wrote not one but three masses in response to the request of the Council of Trent and that the spirituality and simplicity of these works were such as to convince the ecclesiastics that the then modern compositions were not all of the same nature. But this story was stated as a tradition.

"Palestrina has been enshrined in history as the "saviour of church music". But the story upon which this title is based has no historic validity. That the Council of Trent (1545-1563) had serious thought of abolishing figured music and reducing the church song to the original unison chant, and that it was saved by Palestrina throught he convincing beauty and spirituality of the 'Mass of Pope Marcellus', has been reiterated by all histories and dictionaries of music except a few of recent date. It has been proved that there is no foundation for this legend." (1)

Yet this incident has valuable significance: even if this be only tradition, the adverse attitude of the Roman Church today leads us to believe that the Council of Trent, which surely did take place, <u>might</u> have had the same attitude. Other ecclesiastical gatherings in Palestrina's day may have held the same attitude. Therefore, since Palestrina's music is still performed in Roman churches, even in the private chapel of the Pope, it must follow that Roman authorities have considered his works to have the right influence upon the worship: else his compositions would be cast out. His

(1) Dickinson, The Study of the History of Music, P. 46

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(1) Hutchinson, The Study of the History of Music, p. 40

ideas were in harmony with the conceptions of the heads of the Church. His writings lend a solemn air to worship. The rendition of his motets and masses by a carefully trained choir have an inspiring effect upon a congregation. All of these things that have been said relate directly to the worship of his day and of his church; we shall say some of these same things, and many others, when we consider in a later section, the influence of older choral compositions upon present day church worship. To conclude this slight summary be it said of Palestrina and his connection with choirs, that he saved the choirs capable of doing justice to part-singing from the fate of eternal domination by the unison plainsong. He saved them from the maze-like intricacies of Flemish compositions. And by doing these two important things, Palestrina gave the choirs of his day a pleasing combination of the two and helped the spread of choirs by making church music pleasant and easy to sing.

3. John Sebastian Bach and German Religious Music

a. THE SECOND POLYPHONIC PERIOD IN CHURCH MUSIC

The Second Polyphonic Period was approximately from 1700-1775. (1) In preparation for study of this period in church choral music, it might be well to point out the exact relation between this period of musical history and the Protestant Reformation. Bach lived from 1685-1750. He is the leading composer of the Second Polyphonic Period. Martin Luther, on the other hand,

(1) Marshall, op. cit.

ideas were in harmony with the conceptions of the heads of the Church. His writings lend a modern air to notation. The rendition of his motets and masses by a carefully trained choir have an inspiring effect upon a congregation. All of these things that have been said relate directly to the worship of his day and of his country; we shall say some of these same things, and many others, when we consider in a later section, the influence of other church compositions upon present day church worship. To conclude this slight account, be it said of Palestrina and his connection with choirs, that he saved the choirs capable of doing justice to performing from the fate of eternal domination by the unison plainsong. He saved them from the mass-like intrusions of Italian compositions. And by doing these two important things, Palestrina gave the choirs of his day a pleasing combination of the two and helped the choral of choirs by making church music pleasant and easy to sing.

3. John Sebastian Bach and German Religious Music

a. The Second Polyphonic Period was approaching its end.

In Germany Bach flourished from 1700-1775. (1) In preparation for study of this period in church choral music, it might be well to point out the exact relation between this period of musical history and the Protestant Reformation. Bach lived from 1685-1750. He is the leading composer of the second Polyphonic Period. Martin Luther, on the other hand,

(1) Herbach, op. cit.

made his great stand for religious freedom in 1529: his date is nearer to that of Palestrina, born 1526. Thus it appears that the Second Polyphonic Period is not to include the early years of the Protestant Reformation.

One other point is to be made: polyphony does not know two distinct periods: Palestrina and Bach wrote in very much the same manner except that Bach developed his mannerisms just as Palestrina did his. The distinctionbetween these two periods is, after all, for purposes of convenience. When one speaks of Palestrina one must also speak of Sabatin Bach. Bach, writing under the same restrictions as Palestrina, speaking from a technical point of view, was enough of an individualist to claim his own place in the sun. That place is the Second Polyphonic Period. It is not too much to say that Bach <u>was</u> the Second Polyphonic Period: there are those who call him the greatest composer living from the dawn of musical history to this very day.

An interesting corroboration of the thought that Bach continued a school rather than began one, i.e., as far as concerns his choral writing, is found in the following statement:

"He created no new styles; he gave art no new direction." (1) As a matter of fact, Bach, like so many other poorly paid church musicians, probably never gave creation a thought:

(1) Dickinson, Music in the Western Church, P. 288

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(1) Blakeman, Music in the Western Church, p. 280

he merely went about the work in his church and choir-school, and spent the hours of his relaxation in composing, quite as another man might sit down and whittle or practice billiards. "What distinguished Bach was simply the superiority of his work on these time-honored lines, the amazing variety of sentiment which he extracted from these conventional forms, the scientific learning which puts him among the greatest technicians in the whole range of art, the prodigality of ideas, depth of feeling, and a sort of introspective quality which he was able to impart to the involved and severe diction of his age." (1)

The Second Polyphonic Period in Church Music, then, is a sort of intensified First Period. Bach went to work upon the heritage of Palestrina and the few other great men of the sixteenth century, augmented their theories, surpassed their skill in writing voice-parts, and handed on to succeeding generations a choral library which ranks supreme when judged on the points of simplicity and intellectuality. One has the feeling that if Bach does not outshine Palestrina there is not much choice between them for excellence of work, for purity of spirit, or for influence upon the worship in their respective churches.

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(1) Dickinson, op. cit., pp. 288, 289

b. CHORALES AND THE USE OF THE ORGAN

If a play on words may be permitted, it can be said that Bach also handed down a vast chorale library.

"It had been one of Luther's great ideas that if the people had the Psalms in a metrical form with metrical tunes to sing them to, it would be a great help to their religion; ---" (1) While Luther wrote very little music himself, he was an active hymnist and the settings to his hymns, original compositions or adaptions from folk melodies, are what we know as German chorales today. But since Bach's work in choral music was based on his organ work, a very short discussion of his ability as an organist and composer of organ works is necessary before taking up his work with the chorale.

About 1600 the organ came to be used for accompaniment for the congregational singing in the German Church. Growing out of this was the extemporization upon chorale themes until the organ solo was formally accepted as a part of the German liturgy. Counterpoint had begun in Italy before Bach's day and every young music student mastered it. He adopted the fugue as his best method of expression and composed and performed fugues as nobody had

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(1) Parry, op. cit., p. 6

up to his day nor has done since. The important fact in this situation for a student of choral music is that in writing counterpoint pieces for the organ, Bach was perfecting his method and hand in writing for human voices. His facility as a writer of choral music came to him as a result of this practice.

The principle upon which the German Chorale was admitted to the German liturgy was the principle upon which Bach went about writing or arranging chorale-tunes:

" The foundation of the German Chorale was a religious declaration of independence. --- The adoption of these utterances of independent feeling into the liturgy was a recognition on the part of authority of individual right. It was not a concession, it was the legal acknowledgement of a fundamental principle. " (1)

So in his composition or arrangement of chorale-tunes, Sebastian Bach followed the trend of independence, finally emerging in homophony. A study of his chorale-tunes shows very plainly the effect of his close association with the organ in writing for and playing on it.

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as preludes and postludes in modern services, but very few people realize that Bach was rather prolific in larger works for the choral group. He wrote one hundred and ninety-five cantatas and five Passions.

The cantata is now no longer an integral part of German worship. The length, from twenty minutes to one hour, has cut them out. Formerly, however, they were used in place of an anthem and consisted in a number of choruses, solos and arias. The many excellent things that have been said of Bach's organ compositions and chorales may be extended to include his cantatas. The influence of the Bach cantata on worship comes chiefly from the methodical way in which Bach constructed his work. In the first place, he chose the theme of a given occasion and used it as the prevailing thought of his cantata. Not only did he do this, but he went further and unified his work by repeating motifs and themes in different keys, or in different circumstances, in his cantata, and then, if he happened to be playing the organ for the rendition of one of his cantatas during a service, his improvisions, the musical matrix of the service, were clustered about the musical theme of the day, thus compelling the congregation to think again of the topic of the day and so enjoy a much more meaningful service.

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take several talented musicians a few years if the task were to be adequately performed, but it will be sufficient to say that " he gave the cantata not only a striking originality, but also an air of unmistakable fitness to the character and special e xpression of the confession which it served." (1) As for his solo parts, they are such that even Handel can surpass them only in his rarest moments.

Of Bach's Passions, five of them, we have two that are used today with any frequency: the St. John and the St. Matthew. The Passion was an extended cantata for Good Friday rendition, using the story of one of the Evangelists. This story was sung by a soloist, usually a tenor, who was interrupted occasionally by recitatives or arias giving the direct conversation of the characters, also by the chorus, introduced to elaborate upon a special theme.

In his St. Matthew Passion, Bach made extensive use of the chorale, using, in fact, that device to make the work a musical unity. The chorale to which " O Sacred Head now Wounded" is usually sung today is employed five times, different words and keys each time. The first use is early in the Passion when the theme " Acknowledge me thy keeper" is sung in the key of E, a bright confident

(1) Dickinson, op. cit., p. 301

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(1) Stockhausen, op. cit., p. 301

commandment very well set off by its vocal registration. After a recitative, there is a repetition of this chorale in the softer, more assuring key of E flat, with the words, " I will stay here beside thee". Here begins a series of three key changes, not apparent except through analysis, which demonstrate Bach's sense of the fitness of things, of the rising tide of emotion in the Passion Story, of the accurate and appreciative wedding of words with music. The next use of the chorale, of this particular theme, is the exhortation " Commit thy ways, O Pilgrim" in the higher key of D. There is, for the purposes of this discussion, a break for ten numbers --- choruses, other chorales, solos and recitatives --- and then this theme is reintroduced as the climax of the Passion, the " O Head all bruised and wounded" (our "O Sacred Head now wounded") in the key of F in which the melody keeps pace with the sentiment and deepest sorrow is presented as, perhaps, it should be by rich and glorious song which reaches the heights of the human voice. Finally, shortly before the close of the Passion, this chorale is repeated again in the plain, reflective key of C with the words " When I too am departing".

commendment very well set off by its vocal registration. After a recitative, there is a repetition of this chorale in the soprano, more measuring key of E flat, with the words, " I will stay here beside thee". Here begins a series of three key changes, not apparent except through analysis, which demonstrate Bach's sense of the fitness of things, of the rising tide of emotion in the passion story, of the accurate and appreciative wedding of words with music. The next use of the chorale, of this particular theme, is the exhortation " Commit thy ways, O Pilgrim" in the higher key of D. There is, for the purposes of this discussion, a break for ten numbers --- choruses, other chorales, solos and recitatives --- and then this theme is reintroduced as the climax of the passion, the " O Head all bruised and wounded" (our "O Sacred Head now wounded") in the key of F in which the melody keeps pace with the sentiment and deepest sorrow is presented as, perhaps, it should be by rich and glorious song which reaches the heights of the human voice. Finally, shortly before the close of the Passion, this chorale is repeated again in the plain, reflective key of C with the words " When I too am departing".

It is interesting to note in the use of this chorale that Bach followed the device recommended by authorities in worship today in his building up to a strong, high level of emotion and following it with an emotional "low". The text of the Passion demands this flow and ebb of emotional fervor, and Bach puts it into his music.

A study of the choruses in this masterpiece would involve even closer appreciation of the peculiar richness of Bach's talent although these are not as widely used as are the chorales. The opening and closing choruses, however, arranged for two choirs, show two things: Bach's expert development of polyphonic principles and the influence of his organ composition upon his vocal composition as shown especially by the fugual passages. These choruses, as are also his other choruses in this Passion, have that massive, intellectual quality which he picked out of German music and carried to an important place among the music styles of the Western world.

A thorough Protestant, Bach's outstanding choral work is fittingly his St. Matthew Passion, a piece used exclusively in Protestant circles except for an occasional concert rendition by Catholic choirs. Yet, in honor of his election as honorary composer to the court of Saxony, this

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composer wrote in the Roman Liturgy a mass for the King of Saxony, the "Mass in B Minor".

" So vast is it in scale, so majestiv in its movement, so elemental in the grandeur of its climaxes, that it may well be taken as the loftiest expression in tones of the prophetic faith of Christendom, unless Beethoven's Missa Solemnis may dispute the title. ---- The Greatest master of the sublime in choral music, Bach in this mass sounded all the depths of his unrivalled science and his imaginative energy." (1)

After the death of Bach church choirs gave way to choral societies; since then these units, as well as church choirs, have become enlarged under the influence of just such works as the Bach cantatas, the St, Matthew Passion, and the Mass in B minor. A summary of this master of organ and Protestant choral music is well stated by Dickinson:

" On the technical side he carried to the highest possible point the freer polyphony based on modern harmonic relations and the modern sectional forms which had taken the place of the old modal counterpoint. He united with it the Italian vocal monody (aria plus recitative) for the sake of more individual expression." (2)

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(1) Dickinson, op. cit., p. 314
(2) Dickinson, The Study of the History of Music, pp. 119-120

composer wrote in the Roman Liturgy a mass for the King of Heaven, the "Mass in D Minor".

" So very is it in music, so positive in the movement, so elevated in the grandeur of its climaxes, that it may well be taken as the loftiest expression in tones of the prophetic faith of Christendom, unless Beethoven's Missa Solemnis may dispute the title. ---- The greatest master of the sublime in choral music, Bach in this mass summed all the depths of his unrivalled science and his imaginative energy." (1)

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" On the technical side be carried to the highest possible point the first polyphony based on modern harmonic relations and the modern rhythmical force which had taken the place of the old modal counterpoint. He united with it the Italian vocal melody (aria plus recitative) for the sake of more individual expression." (2)

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(1) Dickinson, op. cit., p. 324
(2) Dickinson, The Study of the History of Music, pp. 117-120

4. Characteristic trends of Church Music in 1200 years.

a. DEPARTURE FROM UNISON SINGING To the modern mind the departure from unison singing means the introduction of part singing. The Gregorian chant, as we have seen, was melody and nothing else. (1) It is very questionable whether the Greek, Hebrew and Egyptian music which was the back ground of the Gregorian Chant included any idea but that of melody, whatever the number of instruments or voices employed. This fact cannot be proved, however, for not only are the ancient singers dead and gone without leaving us any notation of their songs, but the instruments which were used to accompany them have long since lost their tones and conjecture is the main stronghold of the investigator in this instance.

However, we do know that all voices, high and low, sang the same notes, or octaves of them, in the Gregorian music. Even when organum, faux bourdon and descant were introduced, (2) there was no thought that the singers taking these lines were singing something different: the cantus firmus was so strongly imbued in the minds of the singers that other notes, parallel or even diametrically opposed, seemed a part of the plainsong theme. But composers continued along this pathway of new melodic lines until polyphony was strongly launched.

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(1) Cf. P. 15
(2) Cf. pp. 22-23

Then came Palestrina --- master of pure polyphony --- and Bach --- equally a master of advanced polyphony, and the art of singing in contrapuntal style was at its peak. Each voice, i.e., soprano, alto, tenor and bass, had its own melody.

Near the close of Bach's career, homophonic music the beginnings of which may be noted in the works of Palestrina, Archadelt, and in the Chorales of the Reformation movement, was coming into its own instrumentally and vocally. Today unison singing by a choir is limited to a very few occasions: old chants may be sometimes rendered in unison, in certain compositions, ancient and modern, the composer has resorted to unison writing in climactic passages, and for choirs composed of unskilled singers certain hymns have been arranged in anthem style permitting of easy choral rendition against an adequate organ or piano background. Except for these occasions, however, the usage of the present day has plainly marked the trend of the years since the induction of the Gregorian system: unison singing has given way to part singing, an institution which affords pleasing variety under proper performance but one to be criticised severely when a given choir has not the ability necessary for the undertaking.

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b. GREATER CONCENTRATION OF ATTENTION ON THE CHOIR Speaking strictly from an ecclesiastical and a liturgical point of view, one thing is meant by "attention" when the statement is made that the last 1200 years has seen greater concentration of attention on the choir: the attention referred to is that of the ecclesiastics and writers of liturgies, not of the congregation at all.

As far back as Gregory's day, possibly before, the congregation, which had formerly taken so large a part of the musical portion of the worship service, (1) was gradually cut out of its unofficial capacity as the choir of God. The congregation's part, as we have said, (2) was limited to a very few responses, and their hymns, introduced under Ambrose, were omitted. Hence the members of the congregation had no option but to pay more attention to the choir since that organization was taking the center of the stage, in affairs of music, most of the time.

The point, however, concerns the heads of the Roman Church, in the beginning, at least. That the Church Fathers

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(1) Here the reference is to that celebrated letter of Pliny the Younger, describing how the Christians came together before daylight and sang hymns alternately to Christ. Cf. Dickinson, Music of the Western Church. P. 47

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should have written as vehehemently concerning the proper ways in which to sing would indicate that the choir had intruded itself upon the attention of the writers. That there should have been Schola Cantorum in Gregory's day and before indicates as plainly that Church authorities were saying, "If we must have music, let's have good music." Palestrina attended a choir school; Handel did likewise; Bach taught in one. By the time of the Second Polyphonic Period there were choral organizations outside of the church. Through training and the use of good music these groups began to exercise a profound influence upon local churches to the extent of practically forcing the organization of choirs. Congregations, it was noted in many places, sung badly --- probably from lack of practice. The choir was a suitable substitute upon the scene, an intercessionary body, as it were, between the congregation and God.

In the United States today there are several large choir schools, such as the Westminster, the St. Olaf, and the Paulist, and many small choral groups, in churches and schools, whose productions continue to make church heads, and congregations alike, choir-conscious. It would seem that the choir has been in the limelight from the very beginning: receiving either harsh, but well-meant, criticism,

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or approval of the highest order. At present the trend is along the latter line. (1)

C. RECOGNITION OF THE CHOIR AS AN INFLUENCE IN THE WORSHIP SERVICE

Following upon this discussion, it would seem to me begging the question to state that because the choir has been recognized as an influence upon worship, it, as an institution in the church, has assumed its present proportions and importance.

From a pragmatistic point of view, however, the point is thoroughly obvious. According to recent figures, the churches of the United States are spending thirty to fifty millions of dollars every year for music. (1) Allowing a ninety percent discount to conform with the most cynical of opinions in this matter, there must be somewhere in the vicinity of four millions of dollars spent each year upon choirs, covering such items as solo talent, music, robes, and directorship. Even if this amount (which is probably greater than suggested here) is spread out over thousands of churches, the faith of "John Public" --- who pays these bills --- in the efficacy of the choir in a situation where aids to worship are carefully selected is obvious. And so the pragmatist has a question to raise: "Is this vast amount

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d. REDEMPTION OF THE CHOIR AS AN INVIGORATOR IN THE WORSHIP SERVICE

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of money, coming from hard-headed business and professional men, as well as laborers and house-keepers, pledged to an organization which has no value for the furtherance of public worship?"

And there is the Roman Church to consider. In the pages of history there is much recorded concerning the attitude of Rome on church music. As late as 1904 the reigning Pope published abroad an encyclical commanding certain drastic changed in music usages in the Roman Catholic Church --- changes which were, after all, reversions to Gregorian custom. Can the Roman Church take the attitude it does, demand certain standards of purity, impersonality, and adherence to the liturgy, and still permit the organization and existence of so many well-trained choirs as are under its supervision unless these choral units satisfy the searching standards set up by the Holy See? Father Finn, noted conductor of the Paulist Choir of New York City, has as his major task in life, research in and practice of the best he can find in choral music.

The Quakers alone, as a group, would dispute this point; but the Quakers employ neither organ nor sermon in their wor-

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ship. Those local churches in which vocal talent does not abound or where the light of present usages has not shone, too, are apt to question the value of a choir as an influence upon church worship. But it is safe to state, as logical theory if not as fact, that wherever the best in choral work has been offered, and in spite of the most severe criticism, the choir's influence upon certain psychological and aesthetic factors of human beings, later to be discussed, is recognized, and, furthermore, that this recognition is the result of a long and gradual evolution of ecclesiastical and lay thinking.

d. ATTEMPT TO LIMIT EXTENT OF PERFORMANCE OF THE CHOIR IN THE ROMAN SERVICE

The decree of Pope Pius X, promulgated in 1904 and previously referred to, (1) is suggestive of the restraining attitude of the Roman Church in regard to music and choral groups in her midst.

"The most important requirements are that boys shall take the place of women in the choirs, that the Gregorian chant shall be restored to the highest place of honor in the liturgic services, and that the Palestrina style shall be considered the standard toward which the music of the choir shall strive to conform. The latterinjunction aims at the suppression of all music whose style is suggestive of

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the concert and the theatre. Of these requirements the first is the only one that presents serious practical difficulties. The emp hasis placed upon the Gregorian chant and the chaste, subdued style of the Palestrina epoch simply conforms to those traditions that must always be held valid in worship music." (1)

The first of these restrictions is indeed a difficulty. While there is a defence of boys as singers, for themselves, as a substitution for women's voices boys' voices are pale indeed. The significance of this command readily corroborates the tendency of 1200 years to make the Roman choir an influence of less importance: a choir of boys and men is not nearly in the demand that a good mixed choir would be.

As for the second point, while the Roman Church has not actually said that a choir must sing less often, it has made sure that on the occasions in a service when the choir does sing it renders numbers whose brevity is sufficient to prevent extraordinary attention from the congregation to the choir. As compared with modern anthems and musical settings of the ordinary of the mass, the Gregorian and Palestrinian types of setting are very short. The choir, therefore, which is compelled to limit itself to the compositions of these two schools, will necessarily utilize much less time in a service

(1) Dickinson, The Study of the History of Music, P. 49

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(1) Mathews, The Study of the History of Music, p. 78

than one which has free choice of modern music.

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Development along these lines has brought us to the point where, in the light of these trends, we may the more intelligently discuss the church music of today.

II. Choral Music as it is today in these Services:

1. The Liturgy of St. John Chrysostom (Eastern)

a. NO INSTRUMENTS
A CAPELLA
SINGING

The only way to study the use of choral music in the service of the Eastern Church is to attend such a service or to secure information from one who has had this experience. The very best biography of St. John Chrysostom (1) does not give the liturgy of that saint at all, to say nothing of giving any hint as to musical usages in his liturgy. From J. J. Curwen the statement comes that the Greek Church in London in his time invariably used unaccompanied singing.(2)

So the outstanding feature of Eastern Choral music seems to be the fact that no instruments are used and that, in the natural course of events, the singing is unaccompanied. The results of this will be considered later; at present it will be interesting to observe the occasions when music is used in this service.

According to an outstanding authority on the Eastern Service, choirs are indicated for service in the following instances:

1. responses to priest or deacon

a. Litany --- Lord have mercy

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(1) W.R.W.Stevens, "The Life and Times of St. Chrysostom", accounted best by Prof. Edwin P. Booth, professor of Church History, Boston University

(2) J.J.Curwen, Studies in Worship Music, Chapter on Music in the Eastern Church

II. Choral music as it is today in these services:

I. The liturgy of St. John Chrysostom (Eastern)

a. NO INSTRUMENTS A CAPELLA SINGING — The only way to study the use of choral music in the service of the Eastern Church is to attend such a service or to secure information from one who has had this experience. The very best biography of St. John Chrysostom (1) does not give the liturgy of that saint at all, to say nothing of giving any hint as to musical usages in his liturgy. From J. J. Curwen the statement comes that the Greek Church in London in his time invariably used unaccompanied singing.(2)

So the outstanding feature of Eastern Choral music seems to be the fact that no instruments are used and that, in the natural course of events, the singing is unaccompanied. The results of this will be considered later; at present it will be interesting to observe the occasions when music is used in this service.

According to an outstanding authority on the Eastern Service, choirs are indicated for service in the following instances:

I. responses to priest or deacon

a. litany --- Lord have mercy

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(2) J.J.Curwen, Studies in Vocalis Music, Chapter on Music in the Eastern Church

b. Alleluia

c. Amen

2. Hymns

3. Antiphonal presentation of certain hymns (1)

The outline suggests that in a three hour service, such as is by no means uncommon in the Eastern Church, Greek or Russian, (2) there are many occasions for a choir to sing. Perhaps this is the fact to remember: that in the Eastern service an a capella choir does a great deal of singing.

b. RANGE OF POWER AND COLOR OF VOICES

Study of Russian choral music shows a great number of pieces written in five, six, seven, eight and nine parts. Invariably there is a very low bass part included among these in which the singer goes below the range of the ordinary bass voice to the extent of half an octave, or, in some cases, a whole octave. In a capella singing, this ultra-low bass part supplies something in the nature of a pedal-point against the moving parts above.

Combined with this, or contrasted to it, there are high soprano parts, so that there is brilliancy against resonance.

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(1) Taken from The Russian Service Book
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This point, too, is worth remembering: that the average a capella choir in an Eastern Service is no shallow or sickly affair.

2. The Roman Catholic Mass

a. USE OF ORGAN In addition to the things that have already been said here about music and the Roman Church, there is a very definite attitude on the use of the organ to be considered. The placement of organs in Catholic Churches is revealing. In the average small church the organ is in a balcony at the back of the church. In the larger cathedrals, the main organ is in the same place and a smaller organ is placed in the chancel end for the use of the chancel choir. So it would appear that the first requirement of the organ in the Roman service is to support the singing of the choir.

The following statements show in what ways the use of the organ is limited:

"It is understood that the organ, as an individual instrument, is also admitted in sacred functions. With its own music, it can fill in the time left over by the singing of the officers and choir, provided that the organist plays music in keeping with the spirit of the august mysteries that take place in the sanctuary. In-

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deed, it is obvious that purely organ composition should bear also the characteristics of true church music. " (1) Not only does the organ accompany the choir, but it is related to that group as an instrument for keeping in the mind of the congregation the music, and therefore the text, just sung by the choir. Further than that, the organ is limited by Church authorities in the same way, by the same standards, that choral music is limited.

In contrast to services which permit of flashy organ selections the Roman Service seems very severe at this point. Comparing organists in Catholic Churches with those in Protestant churches the latter, with ample opportunity for displaying the powers of their instruments and themselves, stand out.

b. GREATER VARIATIONS IN PRIESTLY CHANTS With the practical exclusion of modern musiv in the Roman Service, it would seem presumptuous to claim that these days see greater variations in the priestly chants. One dominant factor in this situation is the training accorded to priests of today. Gregory's eight modes are a potential basis for innumerable compositions of melody. All of these melodies

(1) L.P.Manzetti, Church Music and Catholic Liturgy

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are acceptable to the Church. If, therefore, in this day the priests are receiving training in a large number of these chants, the part of the priest, speaking from a musical standpoint, is varied by so much.

But the Gregorian contribution is not the only source of the priest's musical share of the liturgy:

" The Church has always recognized and favored the progress of the arts, admitting to the service of worship everything good and beautiful discovered by genius in the course of ages, always, however, with due regard to liturgical laws. Consequently modern music is also admitted in the Church, since it too furnishes compositions of such excellence, sobriety and gravity, that they are in no way unworthy of liturgical functions." (1)

Modern music, limited, as all music and performance of music is limited by ecclesiastical standards, is not cast out of the Roman Service. Any modern writer who develops music of the Gregorian style or the Palestrina style, or who, in observance of modern principles in writing, manages to produce a piece of music temperate, grave, melodic, intellectual and peaceful, may see his work used and approved by the Church. This, then is another source of the

(1) Excerpt from the Motu Proprio of Leo X, 1904

priestly chant.

The natural conclusion, borne out by comparison of the Roman Service, ancient and modern, is that the priest of today had a wider choice of musical settings for his chants. Along with this fact the effort is being made, increasingly, to aid priests by vocal culture in order that coherence and accuracy may be apparent where flowery skill and individuality are not permitted. The Roman communicant today experiences better music in the mass because the Church has become conscious of the need of the worshippers for an adequate musical expression of their inspirations, their trust, and their hopes.

3. The Common Service Book of the Lutheran Church

a. ELABORATION OF CONGREGATIONAL SINGING

It is interesting to consider briefly at the outset a bit of the historical background of the Lutheran Liturgy. The criticism has been made that the Lutheran Liturgy is merely a remnant of Roman Catholicism, but there are those (1) who strongly point to the fact that the component parts of the service, that is, Psalms and other portions of Scripture, were in use before the formation of the Church of Rome and that, consequently, those parts today ante-date the Roman

(1) i.e., Mellby and Christiansen, introduction to The Collects of the Lutheran Church Service.

service rather than follow it implicitly in any direction whatever.

The important thing resulting from this cursory glimpse of the subject is that the style of music, as strictly related to the Lutheran servuce plan, is of the old style of chanting --- the plainsong. Here we step back still further into history and observe with other commentators that we cannot accurately place the origin of this style of music: it may have been Hebraic, Egyptian or Greek, or, closer to the mark, a blending of these three. Here the Lutherans, as the Catholics have done, have clung to plainsong because it allows for the more complete subjugation of music to scriptural text, a necessary factor in a liturgy which is based entirely on the Holy Bible. Of chanting there is little to be said in explanation except that it is intelligent reading on given tones without the restraining influence of specified lengths of notes. As far as expression goes, little possible with a congregation, the Lutheran choir attempts slight shading both in volume and in tempo. Primarily, however, the aim is the abandonment of art pretenses in favor of clear expression of the sacred words and thoughts.

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forbidding organ accompaniment for the plainsong. The Roman Church allowed it only if and when the accompanist was skilled at this particular sort of playing. Our best conclusion from this suggestion is that the Lutheran choir must, perforce, be better trained in its chanting than an Anglican choir, for example, in order to attain the same effect. It follows logically, if this conclusion is correct, that the Lutheran choir will be better equipped for the undertaking of an a capella production of anthems than choirs of other faiths. (From the fame of certain Lutheran choirs, especially the St. Olaf Choir, and the difficulty of the a capella arrangements published by Lutheran publishing houses, the final statement seems replete with truth.)

In view of the excellence of the Lutheran Choir, brought about by the peculiar demands of chanting, congregational chanting is limited to a minimum. For this there is adequate justification: the average congregation can hardly be said to possess a unity sufficient to guarantee the faithful and accurate rendering of a chant as the good of the liturgy would require. But Martin Luther began his reform with the idea of giving religion, and its manifestation in services of worship, back to the <u>people</u>. Lutheran hymn-writers, Paul Gerhardt in particular, have

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written thousands, hundreds of thousands, of hymns. The Lutheran congregation sings hymns in greater quantities and with a more sincere determination and pleasing effect than any other congregation of differing faith and custom. Indeed, after a stranger has become accustomed to the liturgy of the Lutheran Church, the outstanding feature of the service will be this same element of congregational singing. (1)

b. THE PRESENCE OF A MUSICAL MATRIX Collects of the Lutheran Church, as presented in one book, (2) show merely a prayer for each holy day set to a plainchant. The words may be in English or a colloquial tongue instead of Latin. There is the usual plainsong characteristic of breath lines instead of measure lines. The outstanding feature of this part of the service is that the collect thus sung, or chanted, to be specific, provides a musical matrix, a welding together of two other parts of the service which may, or may not, be musical. From the point of view of worship this is a valuable asset because it commands interest and attention of the congregation to a greater extent, perhaps, than when a prayer is merely read. And from the point of view of coordination of forces within a

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given church, this musical jointing, so to speak, has worth because it demands that pastor and organist work in closer contact with each other than is obviously the case in many of our other churches.

A skeleton outline of the order of service (1) will show the closeness of music to worship and the influence of the one upon the other in preparing the congregation for the various parts of the liturgy.

Prelude --- while the Minister approaches the Altar

1. The opening prayer --- read

2. The Hymn --- congregational

3a. The Confession of Sin --- responsive between Minister and Congregation; not sung

3b. The Kyrie --- sung by congregation

3c. The Absolution --- read by Minister

4. The Gloria --- chanted by Minister and congregation

5. The Collect for the day (2) --- Minister

6. The Epistle, or Lesson --- read by the Minister

7. Hymn

8. The Gospel --- Announcement by Minister; confession of faith by congregation; reading of Gospel by Minister; congregational musical response.

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(1) Dahle and Casper, The Liturgical Service of the Lutheran Church

(2) Cf. P. 55

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(1) Music and Worship, The liturgical service of the Lutheran Church

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9. Confession of faith --- Apostles' Creed

10. Hymn

11. Sermon

12. Hymn --- followed by anthem, offering, baptism, etc.

13a. The Collect of the Word --- Musical response between Minister and People and then chanted prayer by the Minister

14. Benediction --- same proceedure as in 13a.

15. Closing Hymn

16. Closing Prayer --- read by the Minister

In this service are five hymns and five places, more are optional, where chants are sung. Where we read "congregational" it is remembered that the choir leads, or, in some cases, takes the place of the congregation. However, the point is plain enough that in the Lutheran service there is a strong musical matrix unsurpassed in any other service and equalled only by the Roman. (1)

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4. The Anglican Book of Common Prayer

a. RELATIVE IMPORTANCES OF SPEAKING AND SINGING " From the earliest times Art, in some form or another, has been intimately associated with Public Worship. This association is perfectly natural, for on the one hand the very idea of Worship presupposes the giving of our best; and, on the other hand, the appeal of Art to the emotions is found to be one of the most powerful aids to devotion." (1) This is but the conclusion of one man, and yet it is, consciously or unconsciously, the conclusion to which men of all faiths must, psychologically figuring, arrive. It is not presumptuous to hold this statement to the fore while Anglican music is being discussed; this statement could be mentioned time and time again in the discussion of any worship music --- the opening quotation is designed to have the same effect in its use. If we say this of Art, we may justly include the branch called Music. We say it with deepest justice since Western Music, in the modern sense, grew up in the Church, shaped the direction of the worship and was shaped by it.

A profound debt to Palestrina on the part of church music, Anglican or any other kind, is recognized by all

(1) Nicholson, Church Music, p. 1

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In regard to the specific music for a specific church and service there are certain injunctions to follow, says Mr. Nicholson. First, according to the usage of the Book of Common Prayer, no music is necessary. In other words, an Anglican service without one note of music played or sung would be perfectly correct. (Any musical elaboration of the service would seem, therefore, to be a personal or congregational choice rather than an authorized direction.) The second rule is that no choir or organist should be asked to perform a given piece of music when ability to do

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so is lacking. This means, in simple and straightforward language, that the Anglican Church stands for correctness, polish, good musical execution: nothing ought to be allowed which may not be done well. And a further rule or statement in regard to the choir may be that the primary purpose of the choir is to lead in congregational singing and responses. The logical conclusion from this is that the service in the Anglican Church is effective whether or not the choir performs complex and flowery musical compositions.

In the Anglican Church the clergy may or may not sing or chant; the determinant ought to be their ability in the matter. If a priest insists on musical rendering of certain parts of the service, he should be trained. This immediately suggests the many churches where clergymen are not trained. The sound is so familiar as to be a part of the general effect of the ritual, and there is almost a solemnity in the sound of a poor musician's trying to sing a solo in church.

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opportunities for singing in the Prayer section alone. Any conclusion as to the relation of speaking and singing, then, must rest upon the employment of a choir. If there be a choir in an Anglican Church, the services will have enough music to season and control the long speaking portions. On the other hand, if there is no choir, it is possible for the service to start, progress and terminate without the singing of one single note.

b. SCHOOL OF WRITERS According to certain Anglican thinking, the music of Gregory is hardly to be distinguished as church music. Palestrina was one of the early examples of pure choral writing for the church, not to mention for secular affairs. At the end of the sixteenth and seventeenth centuries an English School had developed with Purcell as chief luminary, leaving a place to be filled by none less than Bach and the illustrious Handel. Finally, in the nineteenth century came Thomas Atwood, pupil of Mozart and reactionary against the Handelian style. Stainer and Barnby rose later and took the best that Spohr and Gounod offered and incorporated it into a national style which apparently has the stamp of approval from the Anglican Church. All of this means that Plainsong is thrown out except in those "high" churches where the

Roman Catholic Mass with its music is used exclusively; from the sixteenth century onward the search is for a typical English style of music for use in Anglican Churches -- and that statement, incidentally, applies to the Episcopal churches of America as well as those in England.

The existence of this exclusive style has grown out of the demand for suitable musical settings for the texts used in the liturgies of this individual denomination. Bred out of the physical and spiritual characteristics of a nation, this music contributes a definite air of national and ecclesiastical certainty. It is said that the Roman Catholic can worship in any Roman church and feel at home. The testimony of English communicants of the Anglican Church is that they can do the same thing here in America. Beyond reasonable question one of the universalizing factors of the Anglican service is this use of music by writers of the English School.

5. The Non-liturgic church and its worship

a. THE PREDOMINANCE OF SPEAKING Any attempt to generalize upon the service and usages in the non-liturgic church is bound to be futile: scarcely two non-liturgic churches agree, even within one denomination, upon inclusion of liturgical material or upon the use of instrumental or choral music. (1) In denominations where the individual pastor has authority to set the forms of worship, one finds one man attempting to use elaborate ritual, the significance of which, to say nothing of the origin, his congregation may not understand. Another man may thoroughly abhor ritual of any sort and so rule it out of the services he constructs oblivious to the fact that a majority of his congregation would receive great benefit from judicious use of the more simple of the liturgies.

The plan of architecture in our early colonial churches, however, indicates the prevailing practice among non-liturgic churches: the pulpit's place in the center of the front of the church is symbolic of the minister's determination to make his sermon the main item, the agent of final conviction, in the worship service. The statement

(1) My authority for this statement is my experience as a church singer over a period of seventeen years during which time I have observed the services of five non-liturgic denominations.

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of this pastoral determination to have speaking dominate in the worship was made to the writer very recently:

"The sermon is the main part of the service; the pulpit, therefore, is correctly placed where the attention of all will be upon it." (1)

The natural result of such reasoning upon the music in a non-liturgic church is that the music is limited --- frequently in a most drastic manner. It is close to the truth, is generalizations must be made, to say that the average non-liturgic service insludes two or three hymns, one or two anthems, no chants, and an organ prelude and postlude to which little, if any, attention is paid. On basis of actual time, music, in such a situation, occupies a bare quarter of the total time of the service: three-quarters of the time, or more, the congregation listens to the speaking of the minister, when not engaged in responsive readings. If this estimate seems unfair, one may still point to an order of service including rather more liturgic material than is usual in the non-liturgic church, which service of eighty minutes' duration allows but thirty-one minutes, at the most generous extreme, for music, both choral and instrumental. (2)

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(1) Dr. Andrew Richards, pastor of Second Congregational Church in Dorchester, Mass., former pastor of Presbyterian Church in Harlem, N.Y.

(2) Cf. The Organization and Administration of Choirs, by Smith and Maxwell, p. 11

of this pastoral determination to have speaking dominate in the worship was made to the writer very recently:

"The sermon is the main part of these services; the pulpit, therefore, is correctly placed where the attention of all will be upon it." (1)

The natural result of much reasoning upon the music in a non-liturgic church is that the music is limited --- frequently in a most drastic manner. It is alone to the truth, is generalizations must be made, to say that the average non-liturgic service includes two or three hymns, one or two anthems, no chants, and an organ prelude and postlude to which little, if any, attention is paid. On basis of actual time, music, in such a situation, occupies a bare quarter of the total time of the service; three-quarters of the time, or more, the congregation listens to the speaking of the minister, when not engaged in responsive readings. If this estimate seems unfair, one may still point to an order of service including rather more liturgic material than is usual in the non-liturgic church, which services of eighty minutes' duration allows but thirty-one minutes, at the most generous extreme, for music, both choral and instrumental. (2)

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(1) Dr. Andrew Mitchell, pastor of Second Congregational Church in Bridgeport, Conn., former pastor of Presbyterian Church in Harlem, N.Y.

(2) Cf. The Organization and Administration of Choirs, by Smith and Stewart, p. 11

6. Present Day Trends in Choral Music

a. RUSSIAN (A CAPELLA) In listing church music of high standards, Dr. Archibald T. Davison mentions composers heretofors set down as contributors to his list and then says,

" --- and last, but decidedly not least, the church music of later Russian composers, as Gretchaninoff, Rachmaninoff, Kastalsky, and Tschaikowsky --- music which compares favorably with the best church music of any period." (1)

To revert to a humorously syllogistic statement concerning things of Harvard origin, the compositions of these Russians are not good because Dr. Davison has mentioned them: they are mentioned by him because they are good. In the same way, choirs of the better order do not honor these composers by singing their music: there is real choral distinction to be attained through the singing of good Russian music.

An a capella performance demands carefully trained choirs composed of individuals whose knowledge of musicianship must be above average. Such choirs, increasing in number in the present day, are looking for more exacting

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music than is usually sung in the churches today. The field of Russian Church Music affords excellent opportunity for these choral groups to choose pieces of music suited to their liking, their ability, and the congregations before which they sing.

b. PALESTRINA SCHOOL In the same way compositions of the Palestrina School are coming into more general use as this music is originally intended to be sung a capella. Choir directors are discovering that the pure and natural melodies of the early polyphonic period are more easily mastered by their choirs than the harsh and intricate harmonies of the modern and ultra-modern homophonic schools.

In churches where the Latin text, with its theologically antagonizing content, is abhorred, translations and alterations are correcting the difficulty. It is better to present good music, impaired slightly as it may be by these textual changes, than to use music supplied with the most suitable text --- music which can hardly be called musical.(1)

c. ANGLICAN CHANT AND ANTHEM As yet there is no evidence that the Anglican Chant is finding use elsewhere than in the Anglican Church. The non-liturgic churches

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have not adopted chanting to any great extent. Speaking from experience only, I would say that in those non-liturgic churches where chants are used at all, the trend is all in favor of the Anglican: the Gregorian almost never appears.

Anglican anthems, on the other hand, are being used very widely. They are popular with the small church choir because performance of them is more simple than in the case of more modern anthems (1) rather than because their musical excellence is striking. As a general rule, however, the Anglican anthem does not appear as frequently in the repertoire of the first class choir as do compositions of the Russian or Palestrina schools.

d. BACH AND OTHER GERMAN CHORALES Despite the intrinsic worth of the German chorale, it seems to be used today almost exclusively as a contrast between two differing types of music, or in specific contrast to one type. (2) In the case of music of the Palestrina school, the German Chorale gives a more active mood, consonant with the development in polyphony it typifies. In the other extreme,

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e. OPERA AND ORATORIO EXCERPTS It is sufficient to say of opera and oratorio that they appear in church worship only on special occasions in their entirety and that excerpts from them may be said to be limited in the same way. The outstanding example is the rendition of Handel's "Hallelujah Chorus" from his "Messiah" on Christmas Sundays. The length of these choruses prohibit their use except on occasions when a minister will be content to cut time off of his sermon or when a congregation is willing to remain a little longer than usual.

f. GOSPEL HYMN STYLE ANTHEMS Among evangelical churches of the more impassioned character, the Gospel hymn has long been the standby of the congregation because of the personal nature of the text as well as the fact that the tunes are "catchy". A natural consequence of this congregational usage is the demand of the choir for anthem arrangements of these hymns and compositions of similar

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f. MODERN HYMN STYLE ANTHEMS Among evangelical churches of the more liberalized character, the Gospel hymn has long been the standby of the congregation because of the personal nature of the text as well as the fact that the tunes are "catchy". A natural consequence of this congregational usage is the demand of the choir for anthem arrangements of these hymns and compositions of similar

characteristics. The nature of the music is such that large numbers may be included in the choirs and this is the outstanding element in the rendition of Gospel hymn style anthems. (1)

g. RACIAL CHARACTERISTICS AND FOLK SONG ELEMENTS To attempt to accurately and adequately evaluate these elements in church music today would be to search music libraries, study folk lore the world over, and so wander far from the field of this thesis. For example, the outstanding chorale in Bach's St. Matthew Passion was originally a five-part madrigal to the words, " My peace of mind is shattered because of the charms of a tender maiden." (2) Without a doubt, musch of the music we sing today springs from similar background if we but knew it.

In America the dominant folk element, if, indeed, we may lay claim to the possession of folk songs, is the Negro Spiritual. Upon occasions such as Linconl's Birthday it is customary to have Negro quartetes to sing their songs. Otherwise it is not possible to definitely locate these elements.

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7. The Influence of these Trends

a. RUSSIAN AND PALESTRINA SCHOOLS

Widely as these two schools differ in presentation, part distribution, and mood, there is one important way in which they agree in their influence upon a service of worship, i.e., the essential effect of a capella singing. In discussing the characteristics of the Russian music we noted that it included a wide range of voice parts. With the deeper bass part acting as pedal point and the very high soprano singing a virtual obligato, a choir performing in the Russian style gives the effect of a mighty organ. The casual hearer may not know how to analyze his reaction to this vocal masterwork, but it may be stated that the compass of tones, as it unites with the delicately distinguished volume and tempo shadings possible in a capella singing, works upon a congregation in a subconscious though powerful way, leading the worshippers to a more intimate acquaintance with and appreciation of the mystical.

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b. ANGLICAN CHANT AND ANTHEM In the Anglican service, as well as in services of non-liturgic churches, the singing of chants and anthems composed by Anglican writers has influence of a different sort in preparing for worship. These compositions come, essentially, from the people themselves. There is a national flavor, and, to follow the national element to its origin, an individual characteristic which appeals to many people more than can the impersonal style of the Palestrina School. Thus the importance of an Anglican anthem comes about through the composer's acquaintance with another type of music very close to the people for whom he writes:

" The anthem of the Church of England has been more or less affected by the currents of secular music, --"(2)

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c. BACH AND OTHER GERMAN CHORALES As a summary of the portion of a worship service devoted to praise, or as a commentary on prayer or sermon, the chorale, in its flowing and melodic brevity, may challenge the congregation to reconsider words that have been spoken or to appreciate deeper meanings interpreted by the most advanced type of polyphonic music. Whether the chorale is sung a capella or with accompaniment, (1) the massiveness is a sledge-hammer, as it were, driving home the ideals of truth and beauty.

d. OPERA AND ORATORIO EXCERPTS It has been indicated that on special occasions oratorios and other longer musical works may be given in their entirety. Rightly speaking, however, these occasions are not worship periods except as the hearer may sense the nearness of God in music of eternal value. For the most part, these compositions, or chorus excerpts from them, are not consonant with the atmosphere of quietness and calm which is essential to the period of prayer, and, regardless of their placing in the service, there is a strong possibility that they will do away with the spirit which makes the prayer period a reality. On this point the Catholic position is entirely commendable:

(1) The rapid motion of the Bach accompaniment sets off the massiveness of the voice parts.

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(1) The rapid motion of the high accompaniment acts off the massiveness of the voice parts.

" If our peace of mind is a source of consolation, of joy to us, that joy must not be so exuberant as to be noisy, but it must remain a pure and rather quiet joy, the more quiet as it is the more deeply felt." (1)
With this as a standard, the tendency to use oratorio excerpts is rightfully limited, and the hope may be expressed that this limitation will persist and grow.

e. GOSPEL HYMN STYLE ANTHEMS That the Catholic Church would condemn the gospel hymn or anthem may not be doubted in view of the preceding quotation. While the evangelical church takes a much more liberal attitude, leaders in hymnology and church music are inclined to frown upon this type of choral music.

Yet there is a very strong defence for the use of these hymn-anthems. Sankey, naturally an exponent of this style, says,

" Without a doubt these songs touch the common throng; ---" (2)
While this prejudiced statement does not adequately justify the gospel hymn anthem, the following statement, giving the psychological basis upon which the appeal of this music is successful, may do so: (3)

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(1) Manzetti, op. cit., pp 22-23
(2) Curwen, Studies in Worship Music, quotes Sankey, p. 40
(3) Cf. Summary for further development of the psychological aspect.

" The gospel songs are important for several reasons, chiefly for their usefulness in evangelical churches and Sunday Schools. They kept alive the emotionalism in religion. The latter nineteenth century was an emotional age and emotional people needed emotional songs for their worship." (1)

Needless to say, the music is responsible for quite as much as the text in this instance. (2)

f. RACIAL CHARACTERISTICS AND FOLK SONG ELEMENTS A folk song out of its element is not important as an influence on worship. As previously noted, it is the practice in non-liturgic churches to invite groups of singers of other races to render music on special occasions. (3) The practice has very little significance for the furtherance of worship.

On the other hand, national or racial elements belonging to a given church or people have a distinct value in that expressions of worship may be in the familiar and peculiar musical language of the group. Martin Luther demonstrated this value from a linguistic point of view when he insisted that the people be allowed to sing hymns in their own language. In a musical sense, the common and character-

(1) Howard, Our American Music, p. 365
(2) Cf. Addendum for further discussion of this element
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(1) Cf. P. 71, discussion of the Anglican chant and anthem.

PART II

SUMMARY

I. The Congregation at Worship and the Place of Choral Music.

1. Drawing People to Church

The effect of attending a service of religious worship is too often a sense of isolation from the rest of the world. The average congregation, in fact, any congregation, is composed of individuals who spend the great bulk of their time outside the walls of the church. If one shouls stand outside a church while a service was going on, he would see people going and coming on the streets, not merely the people on their way to or from another church, but people who go to no church. One of the most important influences of present day choral music upon church worship is in its ability to bring the person on the street into the church pew. Indication of this influence is perceived in Richard Cannon's impassioned plea for better music in the church:

" My final appeal to all churches is to elevate the standard of your church music. -----

" Let it be of a high order. It will be the means of drawing many souls within the walls of God's holy temple,

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" My final appeal to all concerned is to elevate the standard of your church music. ----

" Let it be of a high order. It will be the means of drawing many souls within the walls of God's holy temple,

who perhaps could not be induced by any other means." (1) There are people utterly at odds with the doctrine of a particular church who yet attend it because of its choral programme. (2) There are others who enter a church because its choral presentations have been advertised, and remain to enjoy and chare in the theological position that church may hold.

2. The Period of Praise

Continuing this thought in a psychological way, the influence of choral music upon the congregation already within the sacred confines of the church is no less apparent. The church attendant enters a quiet building from a noisy street or square, and for sometime he has difficulty in adjusting himself to the spirit of the place. In other words, while such a one is in the physical house of God, he still awaits entry into the spiritual dwelling of his Maker. The praise service, in which the choir figures prominently, assists the worshipper in effecting such an entry.

3. The Period of Prayer

Since men first prayed, prayer has undergone many changes: many of the ideals formerly held up as suitable

(1) Cannon, Defence of Classic Church Music, p. 46
(2) Cf. Pope, in the "Frontispiece" of this thesis.

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(1) Gannon, Defence of Classic Church Music, p. 42.
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and accurate standards for the prayers of men have expanded or given way to other ideals and standards. Jesus stressed the individual, private type of prayer. (1) Since his day, as well as contemporaneous with him, public, spoken prayers have been in great vogue. More latterly, however, the use of choral music has been included in this period in order to attain a fuller visitation of the benefits attributed to prayer in general.

" Music in its mystic indefinable action seems to make the mood of prayer more active to interpret it to itself, and by something that seems celestial in the harmony to make the mood deeper, stronger, more satisfying than it would be if shut up within the soul and deprived of this means of deliverance." (2)

What is said here of music in general must apply to choral music inasmuch as vocal utterance ever has been and must be the outstanding element of human worship.

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(1) Matt. 6:6
(2) Dickinson, Music of the Western Church, p. 400

II. The Function of Choral Music in Church Worship

1. As a Psychological Factor

In religious work music, (and the body of our discussion thus far will justify our saying "choral music",) is an influence, fourfold:

1. It prepares the hearer nervously and physically for the subsequent emotional arrousal of the service.

2. It increases emotional responses already secured.

3. It gives mental satisfaction through correlation of musical and emotional expression.

4. It assists in the awakening of emotions rising out of familiar things and the relation of these emotions to those of a divine nature. (1)

2. As an Element of Conclusion

In the outline given above it is obvious that the term "emotion" may apply to any emotion stimulated by worship or choral music in worship; the same generality may be extended in the case of choral music as an element of conclusion.

"Conclusion", in its present usage, may be understood to include the idea of repetition, of summary. After a Responsive Reading, a prayer, or a sermon, choral response

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(1) Lorenz, Practical Church Music, pp. 38-39

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In religious work music, (and the body of our discussion thus far will justify our saying "choral music",) is an influence. Powerful:

1. It prepares the hearer mentally and physically for the subsequent emotional arousal of the service.

2. It increases emotional response already secured.

3. It gives mental satisfaction through correlation of musical and emotional experience.

4. It assists in the swaying of emotion resting out of familiar things and the relation of these emotions to those of a divine nature. (1)

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(1) Lorenz, Practical Church Music, pp. 58-59

or development of the textual theme supplies climax or anti-climax as needed. For example:

" No choir music has more spiritual value than a softly sung, appropriate response after the minister's prayer, especially when the minister knowing the words to be used leads up to them in closing his prayer. The worship of the hour seems to reach a distinct climax when the Amen of the Benediction is sung by the choir ----" (1)

As in the case of the pastoral prayer, so with other parts of the service: the choral unit of the present day church is being used more and more to emphasize and to conclude the main ideas of the service and sermon.

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(1) Byington, The Quest for Experience in Worship, p. 189

III. Inclusive statement of the influences of the several types of Choral Music on the various services of worship

" The primary end of the choral program of the local church of today is to develop the talent, capabilities, culture, religious knowledge and religious consciousness of its own people." (1) If this be the end of the choral program, and if a vast amount of money and effort is being spent annually to realize this end, it is fair to suggest that certain definite influences of Choral Music upon religious knowledge and consciousness as developed in a service of worship must be apparent.

It is not our purpose to claim that no previous century has had this aim or can produce results similar to those of our own day. Musical development and usage, however, have placed choral music on a higher plane, have given it a greater influence.

The influence of present day choral music on church worship has shown its power in liturgic and non-liturgic churches alike, and consists of three elements:

1. Preparation of the worshipper, physically, emotionally and spiritually, for better and more accurate receptivity of the ideas and ideals of the

(1) Smith and Maxwell, op. cit., p. 5

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service;

2. Explanation and interpretation of the thoughts presented in Scripture, prayer and sermon --- thus giving coherence and unity to the congregation; and

3. Summarization and conclusion of parts of the service and of the service itself.

Any one of these three elements is important for itself; the influence of which they are a part is greater still --- great enough, in my opinion, to introduce a future trend away from speaking parts of the service of worship and toward a more pronounced emphasis on the choral unit as a minister in that worship.

THE END

service:

2. Explanation and interpretation of the thoughts presented in Scripture, prayer and service --- thus giving coherence and unity to the congregation; and

3. Encouragement and consolation of parts of the service and of the service itself.

Any one of these three elements is important for itself; the influence of which they are a part is greater still --- great enough, in my opinion, to introduce a future trend away from speaking parts of the service of worship and toward a more pronounced emphasis on the choral unit as a minister in that worship.

THE END

ADDENDUM

The following quotation is a strong defense of the gospel hymn-anthem and, in my opinion, should be borne in mind when any attack on this music is made.

" Another influence they (gospel songs) may have had is more difficult to trace. Many of the older of these songs are reflected in the spiritual songs of the Negro, and it may be that the writers of our gospel hymns have had far more to do with Negro spirituals than African tribesmen. ------ The evangelical hymns were widely used in their day, and for many years after they first appeared; but those with our best musical interests at heart may be thankful that the most maudlin of them are dying out, and by no means destined to become American folk-songs.

" I have shown proofs of this chapter to several musicians who have been active in conducting the singing at revival meetings and evangelical services. The comments of two of them are worthy of printing here, for they are based on actual experience. Homer Rodeheaver, himself a composer of gospel songs, and for twenty years in charge of the music at Billy Sunday's meetings, writes as follows:

" ' The Gospel Song is a declaration of God's plan of salvation and his promises, addressed to the people. We can bring you thousands of illustrations of individuals

The following quotation is a strong defense of the gospel hymn-makers and, in my opinion, should be borne in mind when any attack on this music is made.

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" ' The Gospel song is a declaration of God's plan of salvation and his promises, addressed to the people. We can bring you thousands of illustrations of individuals

whose lives have actually been changed by the message of the gospel song, and who have become assets in their communities where they were liabilities before. These songs are not written for prayer meetings, but to challenge the attention of people on the outside who have not been interested in any form of church work or worship. They are used simply as a step from nothing to something. If critics knew how some of these songs were loved by many people, they would never refer to the saccharine talents of great and good men who have blessed the world with their songs.'

" My friend Howard Wade Kimsey, a veteran song leader, for several seasons in charge of the music at Dr. Cadman's Sunday Afternoon meetings, takes issue with me on several points:

" ' No, I do not agree with you. I do not think that what you term cheap, emotional hymns are dying out, any more than cheap, emotional jazz and popular music is dying out, or being out-moded. In the Evangelical churches there is a distinct tendency to drop the standard church hymnal and use the gospel hymn book even in the Sunday morning services. The Old Rugged Cross is the most popular and most beloved song in the English singing world. In

whose lives have actually been changed by the message of the gospel song, and who have become saints in their communities where they were liabilities before. These songs are not written for prayer meetings, but to challenge the attention of people on the outside who have not been interested in any form of church work or worship. They are used simply as a step from nothing to something. If critics knew how many of these songs were loved by many people, they would never refer to the <u>saccharine</u> <u>balmin</u> of great and good men who have blessed the world with their songs.'

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the requests for hymns from radio listeners the ratio is about 25 to 1 in favor of the gospel song. Aside from the actual spiritual worth of a song or tune, I think there is one unanswerable argument that shows that the gospel song will always be with us, and that it fills a need for certain conditions and types, where the standard hymn practically fails: the gospel hymn is personal, while the standard hymn is impersonal and general in type. The seeker after Christian trust can sing I need thee every hour, I will cling to the Old Rugged Cross, And He walks with me, Tell Mother I'll be there, and so on. Can one get the same close and intimate (and yes, edotistical) touch by voicing one's self in The Church's one foundation, O Zion haste, and songs of this type?' "(1)

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(1) Howard, op. cit., pp 366ff.

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(1) Howard, op. cit., pp 258ff.

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